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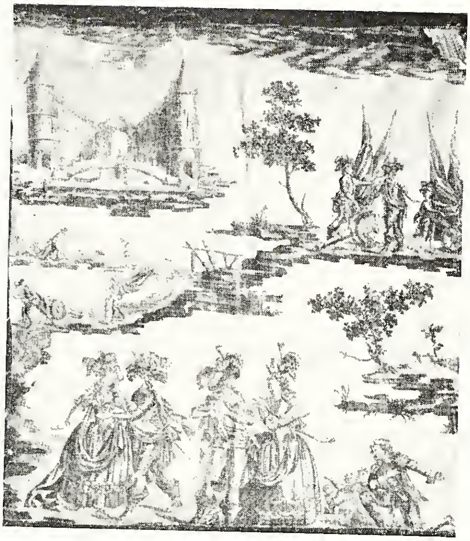

Plate I
Printed Linen, French, about 1790
Purchased, Darley Fund

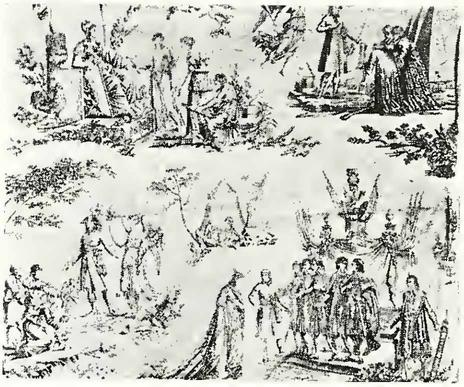

Plate II
Printed Linen, French, about 1799
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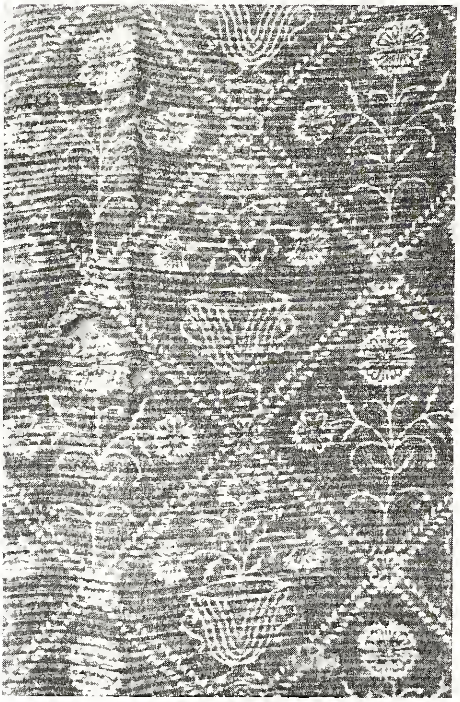

Plate III
Resist Printed Linen, French, about 1700
Purchased, Darley Fund

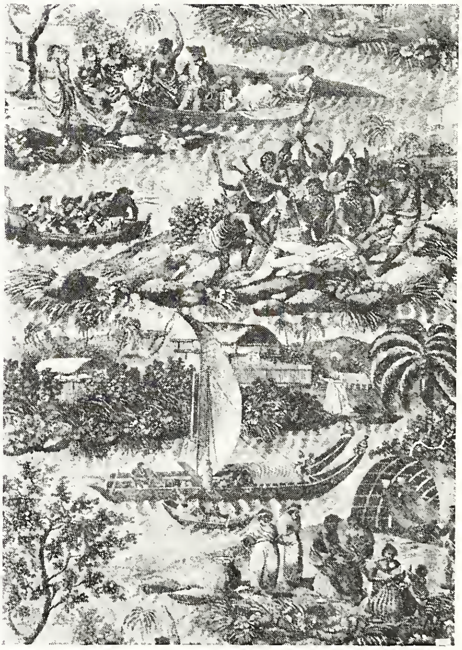

Plate IV
Printed Linen, English, late 18th century
Purchased, Darley Fund

Printed Fabrics

DURING the past winter about forty examples of printed cotton and linen cloths have been acquired by the Museum, which are now on special exhibition; some were given by Mrs. John D. McIlhenny, some by Miss Elinor Merrell, and others were purchased with money from the Darley Fund. They date from the beginning of the eighteenth to the middle of the nineteenth century, and are probably all European, although one might possibly be American.

Painting or printing on cloth is the simplest and probably the most ancient method of decorating textiles. It has been used in all parts of the world since time immemorial. The earliest examples of painted cloths which have yet been found are Egyptian of about 1594 B. C. It is probable that cotton-painting was practised in India before that time, although nothing concerning it is recorded before 400 B. C. The designs on Joseph's coat of many colours may have been painted or printed. Marco Polo in the thirteenth century mentions that the Coromandel Coast of India was famous for coloured chintz.

The designs on Indian cottons were drawn by hand, with a stencil of fine dots as guide; then, where red was desired, a mordant was laid on by hand which fixed the colour so that when bleached, after being plunged in a bath of red dye, the red only remained where the mordant had been applied. Mordants are chemicals which regulate the shade of the colour and make the dye permanent. For the application of blue, all parts of the design not to be dyed blue were covered with wax which could be removed after the dyeing. This method, which is still used for Javanese batiks, is called resist dyeing, or resist printing, and differs from painting or printing in that the material is dipped in the dye, so that the colour appears on both sides, whereas painting or printing is on one side only. Yellow, the final colour, was then painted directly on the fabric by hand. In later times the colour, or the mordant, or the wax resist, was applied by wood blocks on which the pattern was carved in relief. After each stage of the process there was an endless amount of bleaching and washing, and the Indian method had both advantages and disadvantages as the cotton was spread out in a stream where the water could run over it continually; this made for very thorough bleaching, but in time of flood the material was apt to be all swept away. The Egyptian method of mordant dyeing described by Pliny in the first century A. D. was doubtless acquired from India. The Egyptians also used wax or clay resists, which were at first applied by hand, then both by hand and by printing blocks, and later, in Mohammedan times, by printing blocks alone. Painted or printed cotton cloths have been found in Peruvian tombs of the period before the rule of the Incas, which began in the twelfth century. The earliest authenticated specimen of Asiatic origin at present known is a piece of blue cotton cloth, with resist pattern, of the third to eighth century A. D., which is perhaps Indian; a small stone printing block from before the fifth century has also been found in India.

The earliest painted fabrics found in Europe are from Greek graves in the Crimea and are dated fifth to fourth century B. C. It is not known how early block-printing was used in Europe nor whence it came. It may have been invented independently in both Europe and Asia, or it may have been imported to Europe from Asia, as the Chinese used wood blocks long before the Europeans, and Chinese resist dyed fabrics of the eighth century A. D. are still in existence in the Shosoin in Nara, Japan. These are of silk, as cotton was not known in China before the thirteenth century—travelers in the ninth century wrote that the inhabitants from Prince to Peasant were clothed in silk. An Asia Minor block-printed cotton of the sixth or seventh century A. D. has been found in a grave in Prussia, and some interesting Armenian printed textiles are still in existence. Since the Armenians were Oriental as well as Christian, they were natural intermediaries between the East and the West. Their resist printed altar frontals of the seventeenth century with Byzantine architecture in the designs, and borders of Persian and Turkish flowers and figures, are a link between the printed fabrics of Asia and those of Europe.

Between the fifth and the eighth centuries, in the monasteries of Europe where all the arts were preserved, the monks and nuns printed figures and other designs on paper, and they also printed textiles. There is an Italian chasuble of the fifteenth century, red linen printed in black, in the Victoria and Albert Museum, which was very likely made in a monastery. Examples still exist of the block-printing which flourished in the Rhine region in the thirteenth century, and perhaps before that time. In Germany from the eleventh to the fourteenth century there was no such knowledge of elaborate weaving as in Spain and Italy, and the Germans adapted their art of stamping to the decoration of coarse textiles, so that textile-printing from wood blocks preceded paper-printing from separate types.

During the Renaissance block-printed linens imitated the designs of contemporary velvets, but in the sixteenth century the great tide of dyed and painted cottons from India began to flow into Europe. As early as 1541, a letter of credence of T. Cellenden from James V of Scotland written to Henry VII of England, mentions, "IX pieces of Callicut Claith pertenying to ane William Blaky in Leith." Calicut was a seaport on the Malabar coast, used by the Portuguese, from which the name calico is derived. In the seventeenth century the textile-printing industry revived in Europe, partly because people were less able to afford expensive fabrics, owing to the miseries of the Thirty Years' War, and partly because of the demand created by the importation of Indian printed cottons. In England the enthusiasm aroused by the cargoes of captured Portuguese and Spanish ships brought about the foundation of the East India Company in 1600. The "chints" (from the Indian word *chint,* meaning spotted or variegated), "pintados," "toiles peintes," "perses," "indiennes," and "painted callicoes," as they were called, which were brought to Europe from India, and sometimes Persia, by the English, Dutch, and French East India Companies, were extremely popular, and the demand for them grew very rapidly. These dyed cottons, whose wonderful colours improved with washing, were so new and practical, and at first so cheap, that they became the fashion all over Europe. They were hangings and furniture covering, for which the large designs were particularly appropriate—sometimes even being combined with wall-paper of the same design—and later those with small patterns of scattered flowers were used for morning-gowns, skirts, fichus, jackets, handkerchiefs, caps, coats, waistcoats, etc. Samples and orders were even sent to India for special pieces with coats of arms and other European patterns, just as designs were sent to China to be copied in "Lowestoft" porcelain. The use of printed cotton was so wide-spread that it raised a tremendous protest from the silk, linen, and wool trades, and an act was passed in England in 1700 forbidding the importation of Eastern calicoes. Although factories had been started which made quite plausible imitations, the English prints were no menace to the silk and wool trades until the Indian printed cottons were forbidden. In 1721 the prohibition was extended to English manufacturers, and the embargo was not removed until 1774. During this period of prohibition, however, cottons were printed in ever-increasing quantities; they were worn and used as never before, although the prohibition agents were constantly active, and the irate weavers even attacked ladies wearing printed dresses and tore them from their backs!

The imported Indian fabrics were equally popular in France, as we know from the often quoted scene from "Le Bourgeois Gentilhomme" (1670):

> *M. Jourdain:* Je me suis fait faire cette indienne-ci.
> *Le maître à danser:* Elle est fort belle.
> *M. Jourdain:* Mon tailleur m'a dit que les gens de qualité étaient comme cela le matin.
> *Le maître de musique:* Cela vous sied à merveille.

Molière practised what he preached, having twelve cushions, "recouverts d'indienne," in his own apartment. In 1686, in answer to the complaints of the silk and wool manufacturers, a royal edict was passed which forbade the wearing of painted cotton cloths from the Indies or even imitations of them. From that time on, smuggling and illicit printing were very lucrative occupations. Until 1759 when the embargo was withdrawn, the printing of cottons and linens and the importing of cottons never ceased for a moment. Practically the whole kingdom was wearing them in spite of repeated legislation, searching of houses, and confiscation and destruction of the fabrics

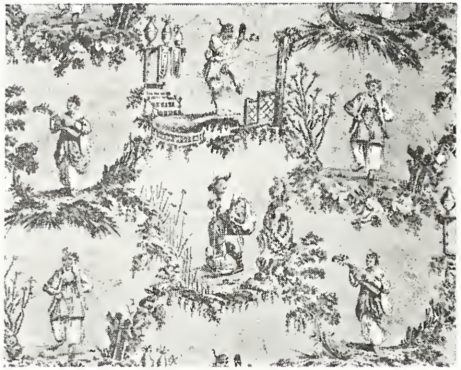

Plate V
Printed Cotton, French, 18th century
Purchased, Darley Fund

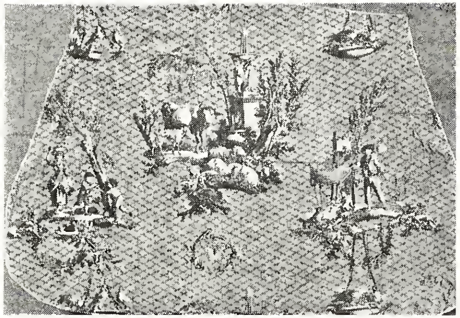

Plate VI
Printed Linen, Jouy, France, 1795-1799
Purchased, Darley Fund

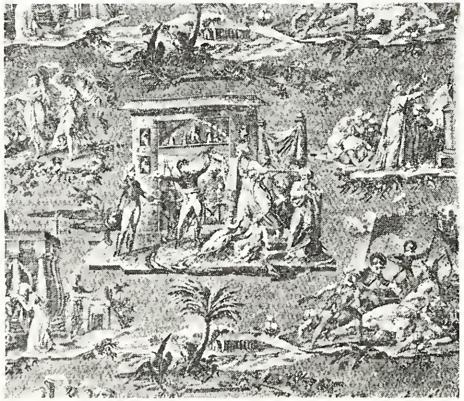

Plate VII
Printed Cotton, French, about 1818
Purchased, Special Fund

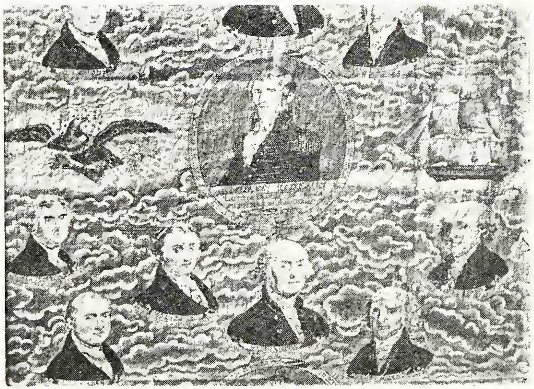

Plate VIII
Printed Cotton, English (?), 1829-1837
Purchased, Darley Fund

when found. They had already been in demand, and as soon as forbidden they became a veritable passion. The controversy harassed the government, aroused public opinion, and divided France into two camps. The enforcement of the prohibition was almost impossible for several reasons. The public was willing to pay whatever price was necessary, and the merchants therefore were able to brave all dangers and to risk fine or imprisonment, since the sale of one-third made up for the confiscation of two-thirds. Some places were privileged to manufacture these textiles, which were also smuggled into France from adjacent countries where there was no prohibition. The government was in a difficult position, as the Compagnie des Indes, whose chief profit came from the trade in printed cottons, was under its care and protection. More than anything else, however, the embargo was nullified by the disproportion of the penalties enacted to the crimes committed, which resulted in the punishment being seldom enforced. Saint-Simon wrote in 1716 that the fashion of painted cloths had exceeded rule or reason; that ladies of high degree, and all the others imitating them and protected by their example, wore these everywhere publicly and with impunity, showing the most scandalous contempt for the laws and penalties so often enacted. The fashion likewise survived the plague, which was brought to Marseilles by the Indian cottons in 1720. At that time the legal penalty for importing them was death and the consequences of using them might also have been death! Nothing daunted, however, the ladies wore them just the same. The question therefore was not one of isolated attempts at smuggling, but an organized system of speculation and commerce, sustained by the lure of limitless profits. Factories existed in every part of France, and for ten that were closed, thirty continued to print. The authorities were powerless in the face of the multitude of offenses, and finally were forced to abolish the prohibition. During the embargo only copies of Indian fabrics were made, and reciprocally, European influence, though to a lesser degree, was felt in India, where designs from Lyons silks were copied in printed cottons.

In 1757, Christophe Philippe Oberkampf came to Paris, was naturalized, and obtained employment in a textile-printing establishment. His grandfather had been a dyer in Württemberg, and his father had established dye works in Switzerland, in which the son had been trained from the early age of eleven. When the printing of cottons was again permitted in France in 1759, he established a factory of his own at Jouy-en-Josas, near Versailles, on the banks of the Bièvre river whose waters, a century before, had been thought to contain such valuable properties for dyeing that the Gobelins tapestry manufacture was established on its banks in Paris. At first Oberkampf built the printing tables himself, designed the patterns, cut them in wood, and looked after the printing and dyeing. He turned out his first print in 1760, and in 1763 he took a partner, and they became the firm of Sarrasin-Demaraise and Oberkampf, but the partnership was dissolved in 1789. By 1767 the business had increased to such an extent that it was necessary to have Swiss guards to watch the material when it was spread out in the meadows to bleach. In 1783 the factory was honoured with a formal visit from Louis XVI, who granted Oberkampf titles of nobility and made the works a "Manufacture Royale." The number of employees increased to fifteen hundred, and Oberkampf gave them their own houses, hospitals and old age pensions. Owing to his efforts the quality of the work constantly improved. Celebrated artists supplied designs, and he even sent emissaries to London and Amsterdam to learn the taste of his English and Dutch clients. His success was due to the fact that he introduced the use of fast dyes, which had not been known in France before this time, and, in 1797, printing from engraved copper rollers, although this had been invented in England in 1785. Printing with cylinders on cloth therefore preceded by many years their use for newspaper printing. In 1809 Oberkampf invented a green dye, which was a great improvement on the old system of printing yellow over blue. He died in 1815 worn out by the anxieties of the war and unsettled conditions. After his death his organization disintegrated, and in 1843 the works were pulled down. His prints, called "toiles de Jouy," were tremendously popular, and it is recorded in the "Journal de demandes faites pour le Roi et sa famille" that Marie Antoinette, when a prisoner in the Temple, 1792-1793, asked for a "pierrot," or jacket, of "toile de Jouy."

In both France and England the designs were printed on linen, or cotton, or a combination of the two; linen was used more often in the eighteenth century and cotton from 1800 to the present day. Cotton-printing flourished in Belgium, Holland, Switzerland, Austro-Hungary, Italy, and Germany, in the eighteenth and nineteenth centuries, and has long been a popular craft in peasant communities. The resist method of printing began in Germany toward the end of the seventeenth century, although it appeared much earlier in Holland. Another method used in the seventeenth century was that of block-printing the patterns in black lines, instead of solid masses. Few colours were used until the end of the eighteenth century, when the application of many colours was made easy by the invention of engraved metal rollers.

The simplest method of printing textiles is by wood blocks applied by hand. This was followed by wooden rollers, which were used in Germany in 1699. The next invention was the engraved copper plate, which was introduced into France about 1770, although it was known in Switzerland and England before that time. Then the system of engraved metal rollers was introduced, and by 1818 two colours were being printed with two rollers. This is the method used in modern textile-printing—a roller for each colour is engraved only with that part of the design which is to appear in that particular colour—but of course today the rollers are worked by machinery instead of by hand.

The designs of the eighteenth century may be distinguished from later examples by the plain backgrounds between the repeats, entirely without decoration. In the nineteenth century, the ground is covered with fine stripes, small geometric patterns, or solid masses of flowers. Most of the fragments in this collection are French, and the earliest is illustrated on Plate III. It is a heavy corded linen on which the design has been printed in resist with blocks, and the fabric has then been dyed blue, so that the pattern is reserved in white. The date cannot be later than the beginning of the eighteenth century, and it may even be earlier.

The taste for things Chinese, which appeared in the middle of the century, is shown in several pieces. In one, the colours of which are red, black, yellow, and blue, on white, there are plants in square pots, and figures with Chinese hats, one holding an umbrella; in another, three grotesque Chinoiserie figures in a wood, red on a white ground, are separated by a wide stripe from a heavy drapery with tassels supporting a mass of flowers. A similar design, in red, of drapery with tassels, supporting flowers and birds, but without Chinoiseries, is in the style of Baptiste Monnoyer, and has a group of musical instruments with a mask, a picture frame, and other objects, such as often appear on panelling of the Louis XVI period. The Chinese influence is also seen on Plate V, the ground of which is yellow, with the pattern in red, brown, and white. Chinoiseries were the most popular of the early designs, and were apparently still used in the middle of the nineteenth century, as there is one, printed in purple on white about 1850, with figures in somewhat Chinese costumes, blowing bubbles, skating and sleighing, and a lady with a parasol, insecurely perched on the back of a goat.

An entirely different type of design is one with scattered flower sprays, of which there are three examples. They are said to have been made at Jouy about 1775 and designed by a Mlle Jouanon. The colours are red, green, blue, purple, yellow, and brown, on white.

Jean Baptiste Huet made many designs for the Jouy manufactory, and the collection contains two examples of his work. His drawing is remarkable, as may be seen in the illustration on Plate VI, the colours of which are purple and white. It is equally fine in the other fragment, known as "L'Escarpolette," in which a charming shepherdess is swinging merrily amid rustic scenes. It is all in red on white ground, and dates from the period between 1780 and 1790, while the one illustrated is later, probably from the last decade of the century. Such pastoral scenes occur very frequently. In an early one of about 1790, a shepherd is piping for his dog, who dances on his hind legs before him, with another scene of four *amours* making wine. A panel of about 1825, with the design in red, brown, and white, on yellow, shows a little peasant girl feeding chickens, the scene being framed by stems bearing enormous fruit and leaves. The signature

"F. Pieters" is found on one of a few years later, with medallions of farm scenes, in yellow and white—a woman milking a cow; and pouring out milk for two children, surrounded by chickens, a calf, and a dog, with a cat surveying the scene, safe on a high ledge. Between the medallions is a solid background of large flowers. There is also a stag-hunt of about 1820, which is a later version, in red on white, of a design by Horace Vernet. It is signed by the engraver, "Delmès Sculpsit."

A very gay fragment, with the design in red, purple, blue, and yellow, on a white ground, has baskets of enormous flowers hanging from bows of ribbon, between serpentine bands of elaborate pattern charged with small medallions; in one of these a gentleman with cane in hand and a three-cornered hat under his arm, seems to be gazing in astonishment at a comet, and in another is a lady similarly occupied. It is probably Tuttle's comet, which was first seen in 1790.

Scenes from history or romance are also found on printed textiles, but it is not always easy to identify them. The delightful figures on Plate I would be even more interesting could we know what they are doing and why gentlemen of the reign of Louis XVI are represented in armour which had not been worn since the time of Louis XIII. The colours are red and white, and the details are beautifully drawn, especially the costumes and the castle with a fountain in the courtyard. In a panel of the Revolutionary period five men are dancing about a tree surmounted by a liberty cap and two flags, also in red and white. Then comes Napoleon, and Plate II seems to celebrate the inauguration of the Consulate in 1799, with scenes of Napoleon in Egypt, his return bringing peace and plenty, and presenting his generals or aides to Josephine. The design is in brownish purple on white. A resist print with the pattern reserved in white and the ground dyed red, shows the Empress Marie Louise and the little King of Rome walking in the Gardens of the Tuileries. This panel was made in Normandy, probably at Rouen, which was a great textile centre—the modern word "cretonne" is derived from a village in Normandy, Creton, where a fabric of linen and hemp was woven. The date must be about 1814, as the boy seems at least three years old, and there was no walking in Paris gardens for him after 1815. Animated scenes laid in the Orient are shown on Plate VII; the colours are purple and white, and the potentate may be Indian, perhaps Tippoo Sahib. It is tantalizing not to know the story, when it looks so interesting. A wedding of about 1810 in such bright colours that it seems more Spanish than French, may illustrate some romance of the time, but there is nothing to give any clue. The background is red, and on a mottled marble pavement, before a shrine of the Madonna and Child, in red, yellow, white, blue, and black, stands a barefooted monk in blue and green habit, blessing the bride and groom who stand before him hand in hand. She wears a wreath and a long veil, and carries a rosary. The costumes are of the Empire period and are printed in red, yellow, white, blue, black, and green. The green is not a solid colour, but is yellow printed over blue. The scene is surmounted by an arch of stems bearing large flowers.

Mythological subjects were very popular too, especially in the early nineteenth century. One made by Meillier and Company, at Beautiran near Bordeaux, in the late eighteenth century, reproduces the Aurora from Guido Reni's painting, together with Apollo and Daphne, and other mythological figures. It is printed in a darker red than that used at Jouy, and the figures are larger. The design, in red and white, illustrated on Plate IX is by Pierre Prud'hon and was made at Jouy in the beginning of the nineteenth century. The drawing is beautiful and some of the details are very amusing: for example, the boat Cupid has made from his bow and quiver, with arrows for oars; the efficient method adopted by the lion to dispose of his too long tail; and the circular pen, suggesting the larger ones in use today, in which the baby cupid is imprisoned. Printed fabrics with such classical medallions were much used in the Empire period. There are in this collection two examples with medallions illustrating the fables of La Fontaine, one in purple and white, and the other in red and yellow. The design is by J. B. Oudry about 1810. Similar Empire medallions frame views of the monuments of Paris, in purple, yellow, and white, on another panel made at Jouy in 1818, designed by Hippolyte Lebas, and signed by the engraver, "Lesnier sculp." Another fragment, signed F. P., has oval medallions in red, yellow, and white, showing Cupid in conversation with different ladies, before classical statues.

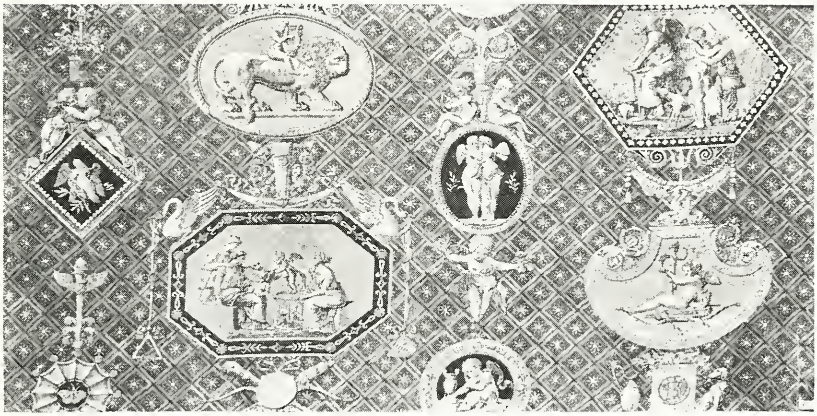

PLATE IX
Printed Cotton, Jouy, France, early 19th century
Purchased, Darley Fund

Two panels represent the famous cotton-printing industry of Alsace, which was started in Mulhouse in 1746 by the firm of Koechlin, Schmaltzer, and Dollfus, who also introduced the block-printing of mordants in 1748. The name is interesting in connection with the famous Mulhouse D. M. C. cottons of today, the initials standing for Dollfus, Mieg et Cie. One panel, of the early nineteenth century, has three scenes of the festival of Corpus Christi: the head of the procession leaving the church; then, with priest, monstrance, and baldachin, passing along a country road; and finally Benediction. The colours are yellow and white, and the piece is signed with a name that looks like the word "Chatelet" but is too indistinct to be deciphered. The other is later, about 1830, and has fishing scenes in brown and white, separated by enormous flowers and leaves.

Very different from the prints with large designs are six bands, from two to three inches wide, with continuous patterns of flowers or scrolls, and one with the key design. They are blue, brown, or blue and white, on yellow, or white printed in purple or blue, and were made at Jouy about 1810.

Captain James Cook in the Sandwich Islands, an English print of the late eighteenth century, is illustrated on Plate IV. It is white linen printed in brown, a favourite colour for English prints which was seldom used in France. The designer and engraver has signed, "Slack Del. et Sculp.", and to the right of the prostrate Cook is the inscription: "The Death of Capt. Cook, who was massacred by the Natives of O-why-hu Feb. 14, 1779." The name "O-why-hu" probably means Oahu, the island on which Honolulu is situated, although Cook actually met his death on the adjacent island of Hawaii. The baskets in the lower corner are filled with fish, which have probably been brought from the strange catamaran just above. The native warriors who have succeeded in killing Captain Cook wear a kind of armour which seems to be made of plaited fibre; above them at the right may be seen the sails and pennants of the English ships. The same story is found on the panels of French wall-paper published in the PENNSYLVANIA MUSEUM BULLETIN for October, 1921, but the two interpretations are quite different.

The glazed and printed cotton cloth illustrated on Plate VIII might possibly be American, as the portraits are those of the Presidents of the United States from George Washington to Andrew Jackson, but it is more likely to be English. The sloop of war at the right is the Constitution, flying the national colours with twenty-three stars in the field. The design must have been printed between 1829 and 1837, because Jackson's portrait, in the centre, is inscribed: "President of the United States from March 4, 1829, to —— Supreme Commander of the Army & Navy," and he served until 1837. The printing is in brown on a cream-coloured ground.

Textile-printing is an industry which has increased with the passing of years, and two examples of modern chintz are exhibited for comparison with those of earlier centuries. These large panels are thought to have been made in Belgium sometime after 1918, and are lent by the United Service Club for Enlisted Men in the Service of the United States, at 901 Clinton Street, Philadelphia. The repeats of the design are arranged in rows, first a group of Marines charging with fixed bayonets, and behind them a blue standard bearing the Marine insignia, with the word "Regiment"—the number being hidden by the folds of the flag—and "U. S. Marine Corporation." Probably the designer thought that Corps was an abbreviation for Corporation, and that it would be better to write the word out in full! Beside the Marines is an Indian tepee and a cactus plant, and in the background a small ship sending out clouds of smoke through which may be seen the Statue of Liberty. In the alternate row is a Navy bugler in blue uniform with belt and gaiters, and behind him the stars and stripes and a group of sailors, in whites, at salute. Beside them are palm-trees and in the background a battleship and the Statue of Liberty. The pattern in white, khaki, blue, red, green, and grey, is the same in both panels, but one has a black ground and the other yellow. The design is well planned and the colours very effective.

The charms of printed fabrics are indeed many. Their history is full of romance and adventure, the technical processes of their production are extremely interesting, and the designs by great artists have real merit and decorative value. As story-telling mediums, records of the costumes, architecture, and customs of the times, they well repay a careful study, and the student is instructed, entertained, and delighted by the naive beauty of these simple printed cloths.

N. A. R.

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Ironwork II

IN the MUSEUM BULLETIN for December, 1925, it was briefly outlined how much iron and the smith together have done for civilization, how iron greatly surpasses all the other metals in interest and value to us, and how it was used for decoration. The artistic ability of the early ironworker and his rules and methods of working were also mentioned.

The antiquarian has perhaps given less attention to decorative ironwork than any other branch of the applied arts. Railings, balusters, grills and other examples have been destroyed or thrown on the scrap heap indiscriminately, yet when we realize how dependent we are upon iron, there is perhaps no material subject more worthy of study, or objects more worthy of preservation, and as we appreciate the fact that iron has only become indispensable through the efforts of man, we feel that we would also like to know something of the life and struggles of the man responsible, namely, the "smith." In such a short article it is impossible to give details or to go into the subject to any depth, but by confining ourselves to a mere glance at its history, from the artistic point of view, we can, perhaps, get an impression that will enable us to respect and appreciate iron and its "master."

Iron rusts so rapidly that any endeavor to trace the origin of its use can only be through academic arguments. In no instance are we justified in assuming that iron implements were used, where neither traces nor records of such exist. In determining the date of ironwork there are sometimes difficulties, but if we bear in mind that primarily the ironworker was employed for making door decorations, grilles, gates and other subjects for the house, we realize that his ideas were naturally influenced by the style of building he had to furnish, and it may be that at times the actual design was made by the architect; we have, then, architect and ironworker as one in thought and intention; which is exceedingly valuable in determining the date of ironwork. Even when there are records of the buildings, details of the ironwork are rarely found. So by studying the affinities between architecture and the crafts, we can with some certainty date the crafts themselves from the buildings which they have helped to furnish and embellish.

When pursuing the history of iron, we must be exceedingly careful not to confuse its mere existence with its manufacture, and we must accept with extreme caution the remote traditions of a knowledge of its existence as a proof of its manufacture and use. Interesting bodies called "meteorites" are continually falling upon the earth from space, and the fall of hundreds of solid masses has actually been witnessed. Most of the meteorites which enter our atmosphere are dissipated by friction into invisible dust and are therefore lost to us; those which manage to reach the earth are merely scorched and seared remnants, but nevertheless they are priceless lumps which sometimes are composed of almost purely metallic iron. Meteoric iron is not readily malleable, owing to the presence of nickel, cobalt and phosphorus. The analysis of pre-historic iron weapons reveals the fact that many contain an appreciable amount of nickel, an alloy that is not obtainable by smelting any known ores, but which is invariably found in the meteorites called "sederites," to distinguish them from the stony meteorites. Therefore, we should not jump to conclusions or be misled into thinking that iron was known and manufactured because there existed in remote antiquity weapons and other articles made of iron.

There are many claims as to which country or race of people first discovered the manufacture and use of iron, some dating back to more than 3000 B. C., but the records can seldom be trusted, or there are often strong logical arguments against such theories. It is clear, however, that about 1500 B. C. there was a well-developed iron industry in India, and there is little doubt that it was also being used in Egypt. There are numerous traditions, academic theories, and doubtful records regarding the early history of ironwork, and those who wish to make a close and intelligent study of this particular subject cannot do better than read the book "Ironwork" Part I, by J. Starkie Gardner, in which he devotes a section to the early history of ironwork, and deals clearly and at length with these records and traditions.

The discovery of the art of casting statues in iron is ascribed to Theodorus of Samos, who, according to Aristotle, lived in the fifth century B. C., and the art of welding is attributed to Glaucus of Chios, B. C. 690. According to Herodotus, the openwork iron pedestal of a large silver crater-shaped vase, given by the Lydian king Halyattes to the Temple of Minerva Pronæa of Delphi, must have been a striking work of art. This pedestal was constructed by welding small plates together in a most skillful manner.

The art of polishing iron was known by the Greeks and is referred to by Ezekiel, B. C. 588, in his denunciation of Tyre, and according to Plutarch, the magnificent helmet executed by Theophilus for Alexander the Great was polished, and shone like silver.

The Greeks used iron extensively for construction, particularly in the making of ships and implements of war. A great deal of iron jewelry was worn in Sparta, and there was also an iron currency.

The Romans soon began to copy the arts of the Greeks, who had left little further to be discovered in the manipulation of iron for the purposes of art. Excavations at Pompeii have shown that the uses of iron in A. D. 79 were very similar to our own. They had chairs, escutcheons, grilles, gates, etc., but the examples still in existence show little decorative work as compared with later years. Iron was used purely for its strength. A good deal of ornamentation was used on jewelry and implements of war, details of which are revealed in the history of the Roman invasions of Britain. Cæsar stated that he found the Britons manufacturing iron to a great extent, and that they

Iron Hilt of a Dagger
Roman
Pieces from Dr. Robert H. Lamborn Collection

Iron Lamp. Roman

used it for weapons and household utensils. From this time on iron slowly became more serviceable and more widely used for varied purposes, and as the difficulties of manufacturing were being overcome, more time and consideration were given to making the objects decorative as well as useful. As a result, we find beautiful gateways and grilles replacing the plain bars of early days; some of the new designs being quite elaborate. In the eighth century iron first came into prominence and was used to such an extent that the Monk of St. Gall writes an interesting description of its influence over Europe at that time; and he describes the complete equipment of iron for Charlemagne and his war horse, concluding as follows:

"The fields and open spaces were filled with iron. A people stronger than iron paid homage to the strength of iron. The horror of the dungeon seemed less than the bright gleam of the iron! "Oh, the iron," woe for the iron was the cry of the citizens, the strong walls shook at the sight of iron, the resolutions of old and young fell before the iron."

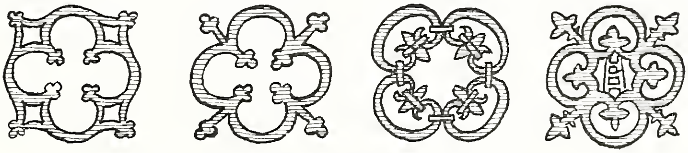
The terror of these people is easily understood when we think of our own weapons of war and the terror which they instill in us, the great guns, tanks, battleships, and many other hideous things; and when we walk through a great city which is throbbing with the noise of iron and steel machinery, and the great skyscrapers, the construction of which depends largely upon iron girders, we are awed by its great strength and power.

It is quite probable that the rich and elaborate ornamentation lavished upon arms and armor in the early days assisted greatly in the spread of decorative ironwork. Princes and nobles who were compelled to use iron and steel for their personal protection in battle, and ladies who found it necessary to have iron chests and caskets for the safety of their valuables, required rich ornamentation by the finest craftsmen in order that the ironwork should be worthy of their rank and equivalent in value and appearance to ornaments of gold and silver and other jewels. As a result, we find swords and daggers with beautiful openwork handles, suits of armor and iron chests elaborately ornamented with incised or embossed designs.

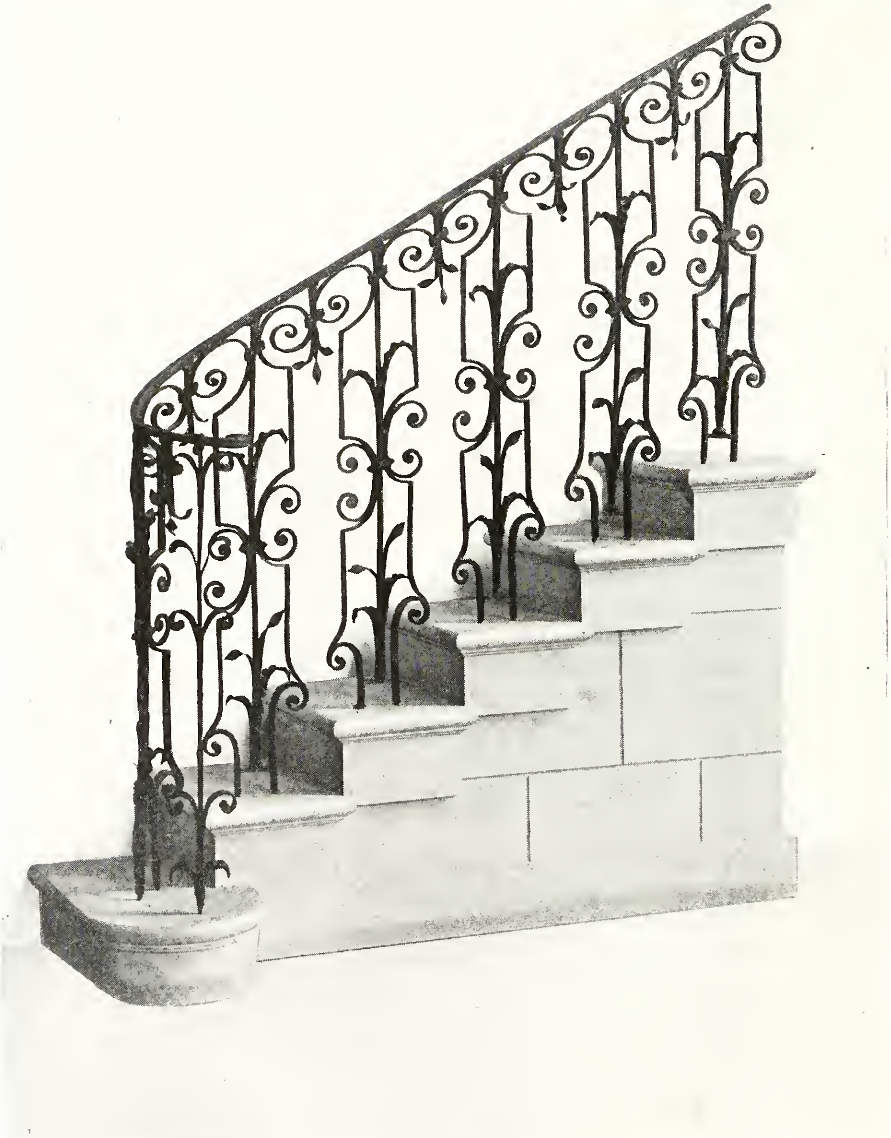
After the eighth century, the use of iron made rapid strides and there are beautiful examples of work, particularly hinges and door decorations, made in Europe during the twelfth century, which are still in use today and compare very favorably with any gates, grills and other works of art that have ever been made. There is a very fine piece of French work of that period on the north door of Durham Cathedral, leading to the Cloisters. The doorway is regarded as dating from about 1135. The hinges are of the crescent type, which became more popular and more elaborate later on in the thirteenth century, with a large double scroll branching from either side near the end of the strap. Between the hinges and above the top hinge, are uncommon diapers of large intersecting lozenges which are very beautiful. They are interlaced with a cruciform design of scroll work, similar to that of the hinge, but smaller, which produces a very rich effect. There are many other good examples to be found. In the Victoria and Albert Museum a fine specimen of an English hinge from the St. Alban's Abbey has six C scrolls of two turns branching from the main stem, the surface being ornamented with zigzag lines. Ironwork at this period was used universally and had a great influence all over Europe, playing an important part in architectural decoration where strength was needed for defensive purposes in Cathedrals, churches, castles, and other important buildings.

During the thirteenth century, some of the finest individual pieces of work were produced, although generally speaking, the smith was not at his best until the fourteenth century. The crescent-shaped hinge became even more popular and one of the finest examples is the hinge work on the buttery door of Merton College, Oxford, dated thirteenth century, which was probably made by Thomas de Leghtone. The charming effect of the graceful lines and spaces cannot fail to thrill all lovers of design.

Decorative ironwork, as an architectural feature, appears to have originated in England, whence it spread to Western Europe and Spain, but not into Italy. Venice, by its position, was open to the influence of the East a great deal more than the West, and thus we find that when decorative ironwork first appeared in Italy, its forms were wholly independent of either French or English influence. During the fourteenth century, the Italians developed the very decorative quatrefoil,



Examples of the Quatrefoil Design
Italian



Section of Iron Stair Balustrade, English, 18th century.
Recently installed in the Ironwork Gallery

a form in singular harmony with their pointed architecture. The pleasing effect of the quatrefoil was at once recognized and no other design seems to have been used for some time. Some of the finest examples of this work are the grills to the Della Scala tombs in Verona. Later we find the Italian style drifting into France, as shown in the grill work of the choir aisle gates from Rouen Cathedral, now in the Rouen Museum; the trellis design of these gates presents, perhaps, the earliest known example of flat iron tracery applied to grills. Important results came from the introduction of tracery and sheet iron. The work of the smith was made easier, richer effects were sought after and obtained with less labour, the work was pieced together by rivets instead of the tedious methods of welding and joining by collars which required heat and which were necessary in other forms of design. The fourteenth century, therefore, marks a transition period in the art of the blacksmith; the period when the smith relied exclusively on hammer and heat to produce effects was past, and he began to deal with cold iron, which is naturally stubborn, and the result is strikingly different. The file, the saw, the vise and drill were used to shape pieces which were riveted together without heat, or tenoned and mortised as in joinery, and we find new forms entering into the compositions. Sheet iron was pierced into tracery or cut and hammered into various shapes of leaves and flowers, and it seems that here the art of the smith drifts into that of the locksmith and of the armourer.

In estimating the work of the early days, it must be remembered that down to the fouteenth century iron could not be bought by the smith in the finished bar, and ready for use, which necessitated him doing a great deal of the rough work now done in the furnaces. Usually iron was not selected by preference as a medium for artistic expression, but rather from necessity. It would seem, in face of these facts, that the smith is entitled to a great deal more credit than we are at first apt to give him.

After the fourteenth century, and following the first transition in the work of the smith, other methods were gradually introduced to simplify his work, and to increase production and save time. Quantities of fine pieces of work have been produced from the fifteenth century to the present day, but the charm of early decorative ironwork which is mainly due to the personality and character of the artist, expressed in the work of his hands with simple tools, gradually disappears and signs of mechanism become visible. With the dawn of the nineteenth century came a new era in art and a change in the ways of living, which made almost everything used entirely dependent upon iron, consequently we find the machine introduced and factories taking the place of the forge and finally the smith leaving his forge for the factory. Instead of beautiful individual pieces, we have hundreds of pieces identically alike, stamped out daily by a machine. When this fact is realized, stress need not be laid upon the necessity of preserving the beautiful decorative ironwork of our forefathers, if we wish to keep before us art, although worked in a most difficult medium, which reveals some of the most beautiful scroll work and shapes ever designed. It is to be regretted that traces of these early craftsmen are seldom found. Their work was not signed and they were not men of importance. Iron was plentiful and easily produced from the ore; it was comparatively cheap and everybody used it; the smith, therefore, was at the beck and call of everybody and was looked upon as being little more than a labourer, even as the woodcarver worked for the church, and the armourer for the humblest fighting man. Yet when we study the magnificent pieces of ironwork, particularly the doorways, gateways, grills, etc., in European cathedrals, a feeling of great respect and admiration comes over us and a desire to know the name and something of the life of the artist. It is indeed an injustice that the names of these men have not been recorded like the artists of other mediums, who are daily being praised and honoured.

Fortunately there are a few men scattered about the world who still follow the methods and traditions of these early ironworkers. Philadelphia is especially fortunate in having such a clever and artistic craftsman as Samuel Yellin, whose work beautifies some of the city buildings and is always worthy of the early masters. F. C. K.

Figures in Moslem Art

A CORRECTION

A KIND and scholarly correspondent has called our attention to the fact that the prohibition of the representation of figures is not Koranic, as was stated in the PENNSYLVANIA MUSEUM BULLETIN for March, 1925, but is found in the *obiter dicta* of Mohammed, known as the Traditions. This is accepted by some sects and not by others. The Sunni or Orthodox generally accept it, the Shi'ites do not. Persia is mainly Shi'ite, and all Persian sects, generally, permit the use of figures. In Egypt figures were not allowed till Fatimite times, 969 A. D., and were forbidden again in the fourteenth century. In Spain and North Africa they were forbidden after the eleventh century. The Ottoman Turks seldom used them.

These facts make it clear why figures are constantly found in Persian textiles and almost never in the art of Moorish Spain. The use of flowers, it seems, was permitted by the Prophet, but why they should appear in profusion in Persian art, while geometric designs prevail in Spain, is a problem that remains unsolved.

Notes

Cover Illustration. The linen panel illustrated on the cover was printed at Jouy in the late eighteenth century, and is part of a set of bed-hangings given to the Museum by Miss Letitia A. Humphreys. The design no doubt illustrates some romance: a lady, attended by a turbaned blackamoor, is being accosted by Mercury; somewhat removed from them is a distinguished gentleman, wearing a sword, his hat under his arm, and holding a ball or apple in his hand, who expresses his surprise by a gesture of elegant disapproval. In the background is a pump in a Chinoiserie summer-house. A plainly dressed old man walking with a cane, and a hunchback by the roadside advising two other gentlemen, appear in a second scene; in the distance are ruins, and a fountain. The design is in blue on white ground.

Exhibition of Paintings and Prints. The exhibition of paintings and prints to inaugurate the Circulating Gallery of Pictures will be on view until June 1. The collection will then be taken over by the Art Alliance for circulation.

Stained Glass Catalogue. A catalogue of the stained glass in the Museum is now on sale at 50 cents per copy. Members may receive a copy on application to the Museum.

Talks on Painting. Talks on painting by Dr. Bye on Tuesday afternoons have been discontinued.

Special Note. Miss Jane Wolfe, Registrar of the Museum, will be sent to Europe for three months, commencing June 3rd, for the purposes of study and investigation.

The Director will be abroad during the summer.

Museum Bulletin. Publication of the BULLETIN will be suspended as usual during the months of July, August, and September, resuming again on October 1st. The June number will be published by the School.

Accessions and Loans

CLASS	OBJECT	SOURCE
ARMS AND ARMOUR	10 Swords, 5 Daggers, 65 Spear Heads and Points, 125 Tsubas, 33 Menukis, 16 Kashira-Kojiri, Japanese, from the Hamersly Collection.	By Purchase, Blanchard and Harrison Funds.
ARCHITECTURE	Palladian Window from "Crooked Billet" on Tower Hill, London.	Given by John D. McIlhenny.
	Two Doors and Window from old St. John's Church, Philadelphia.	Given by G. W. Jump and C. F. Agnew.
FURNITURE	Walnut Bed, French, 16th century.	Lent by Haseltine Smith.
GLASS	Three pieces of glassware.	Given by Mrs. P. Crommer.
LACE	Bobbin lace flounce, Flemish, 18th century.	Lent by Mrs. Edward Browning.
PAINTING	Portrait of Gentleman, Chinese, Ming Period.	By Purchase, Taylor and Offertory Funds.
	"Cattle," by T. van Starkenburgh.	Given by Miss Hilda Justice.
	"Snow Scene," by L. Munthe.	Lent by Miss Hilda Justice.
	Portrait of John Adams.	Lent by Miss Mary Devennie.
PRINTS	"Oriental Scene," etching, by Marius Bauer, Holland.	Given by W. S. Pilling.
	"Cottage at Blaricum," etching, by Toon de Jong, Holland.	Given by W. S. Pilling.
	"Delft," etching, by Wm. Witsen, Holland.	Given by W. S. Pilling.
	"Sick Crow," wood cut, by Jan Mankes, Holland.	Given by Roland L. Taylor
SILVER	Table spoon, marked "P. S." Philip Syng II, Philadelphia, 1726-1772.	Lent by Mrs. Juliet Walker.
TEXTILES	Four pieces of printed fabric, with scenes in colour, French, late 18th and early 19th centuries.	Given by Mrs. John D. McIlhenny.
	Two cotton panels, printed in colour with figures of United States Marines and Sailors, Belgian, about 1918.	Lent by the United Service Club for Enlisted Men in the Service of the United States.

Acquisitions to the Museum Library

FROM MARCH 1, 1925, TO APRIL 1, 1925

BOOKS ADDED BY PURCHASE

AUTHOR	TITLE
————	Annuaire de la Curiosité des Beaux Arts.
————	Art in America, vols. 10, 11, 12.
————	Chinese Art: Burlington Magazine Monograph.
————	Collection Besselièvre, Etoffes et Broderies.
————	Connoisseur Magazine, vols. 68, 69.
————	Minerva: Jahrbuch der Gelehrten Welt.
Franklin, Alfred	Dictionnaire Historique des Arts, Metiers et Professions.
Halliwell, J. O.	Dictionary of Archaic and Provincial Words.
Halsey, R. T. H.	Metropolitan Museum: Handbook of the American Wing.
Hobson, R. L.	Later Ceramic Wares of China.
Kendrick, A. F.	Victoria and Albert Museum: Catalogue of Muhammadan Textiles.
Kümmel, Otto	Ostasiatisches Gerät.
Le Clerc, Léon	Le Mobilier Normand.
Metropolitan Museum of Art	Classification Systems used in the Library.
Nelson, Philip	Ancient Painted Glass in England.
Oberkampf	Toiles imprimées de la Perse et de l'Inde.
Pesel, Louisa F.	Stitches from Eastern Embroideries.
Pesel, Louisa F.	Stitches from Old English Embroideries.
Sartor, M.	Tapisseries, Toiles Peintes et Broderies de Reims.

Books Added by Gift

AUTHOR	TITLE	DONOR
————	Burlington Magazine, vol. 44.	John D. McIlhenny.
————	Catalogue of the Collection of Early English Spoons formed by the Rev. Thomas Staniforth.	Samuel Rea.
————	Revue de l'Art Ancien et Moderne, vols. 37, 38, 39, 40.	John D. McIlhenny.

New Members

Since the report published in the April, 1925, BULLETIN, six Contributing Members and fifty-eight Annual Members have been added to the Membership roll.

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Privileges

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries.

Admission to the following Illustrated Lectures:

Thirty Lectures on THE EVOLUTION OF ORNAMENTAL MOTIVES, given by Huger Elliott, Principal of the School, on Tuesdays at 11 A. M., beginning September 30th.

Twenty-six Lectures on THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATORS, given by J. Frank Copeland, on Thursdays at 9 A. M., beginning October 2nd.

Twenty-four Lectures on FURNITURE: ITS HISTORIC DEVELOPMENT, given by Edward Warwick, on Wednesday mornings at 11 o'clock and Wednesday evenings at 7.30 o'clock, beginning October 1st.

Thirty Lectures on ARTISTIC EXPRESSION, given by Huger Elliott, Principal of the School, on Thursdays at 9 A. M., beginning September 25th.

Thirty Lectures on HISTORY OF COSTUME AND ARMOUR, given by Edward Warwick, on Mondays at 11 A. M., beginning September 22nd.

Also a copy of each of the following publications:

Illustrated Monthly BULLETIN of the Museum.

Annual Report of the Corporation.

Annual Circulars of the School.

Art Handbooks and Art Primers, issued from time to time by the Museum.

(A printed list of publications will be mailed to any member on application.)

A list of members is published each year in the Annual Report. All persons who are in sympathy with the work of the institution will be cordially welcomed as members.

Applications for membership, and remittances should be sent to the Secretary, Charles H. Winslow, at the School, Broad and Pine Streets, Philadelphia, Pa.

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